



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

WHAT THE THEATRES ARE DOING.

Is it necessary to speak of the White Fawn? We think not; beyond the fact that we have several country cousins who are making up picnic parties to come to New York next summer to see it, and are writing to us to know whether it will not be necessary to secure their seats now. We think it would be as well.

At the same time, while on the subject, we are glad to inform the public that Vincent, upon whom has rested the onus of the production of this piece, is getting rid of his haggard look, and nightly successes are putting the bloom upon his cheek again; while again we are sorry to hear that Harry Palmer is down sick from over-fatigue in the same service. May the knowledge that the Fawn is drawing \$5,000 nightly to the treasury soon restore him.

Lotta, that concentrated essence of quicksilver, is making as wondrous a hit at the Broadway as she did last summer at Wallack's, and to say more than that would be superfluous. There is a charm about what she does that draws one night after night to see her, even though she may appear in the same piece. Why do not some of our dramatists take of this little lady's versatility and write a play that will show her to the very best advantage; something we feel sure has never yet been done.

Speaking of Wallack's, and we have another wonderful success. It seems only necessary to announce the name of Lester Wallack and the house is crowded. Through the week they have been playing "Ours," "The Wonder," "The Captain of the Watch," and "Woodcock's Little Game," and every night in response to these announcements the houses have been full and enthusiastic. The public seem to go to Wallack's as they go to Stewart's or Delmonico's; they know they are dealing with a responsible house, and even if the moon should fall they would get the worth of their money.

Before this reaches the public, "A Midsummer Night's Dream" will have closed, after one hundred nights, at the Olympic, and on Monday, Feb. 3d, Maggie Mitchell, one of the few women of genius on the American stage, will appear in her old standard character of Fanchon. During her engagement here she will produce Arthur Mattison's new play of Dinorah, written for her by that talented author.

And having said this about the theatres, we have said about all.

THE LATE WILLIAM B. BRADBURY.

Although the long-continued illness of Mr. William B. Bradbury, rendered it not probable that his death was near at hand, it came sooner than was expected, to the sorrow of a large circle of warm friends.

Mr. Bradbury was born in York, Maine, in the year 1816. He inherited his intense passion for music from his parents, both of whom were noted for their excellent singing, and, though he had but little opportunity of gratifying his ambition in his native place, he succeeded in mastering a number of musical instruments, and the facility with which he handled them clearly evinced the bent of his mind.

In 1830 he accompanied his family to Boston, where he became acquainted for the first

time with pianos and church organs. He at once entered upon the study of music as a profession, and pursued it with assiduity, becoming in the course of three years a successful teacher of singing, and an accomplished organist.

In 1840 he removed to New York, and commenced those labors which have made his name a household one in the fullest acceptance of the term. He instituted free singing-schools for children, and began publishing musical works adapted principally to the Sabbath-school.

In 1847 Mr. Bradbury went to Leipsic, where he availed himself of every opportunity for improvement in the various branches of his art, under the best masters.

He returned in 1849, and devoted his entire attention to teaching and to composing and publishing church musical works, to the number of some thirty volumes.

In 1854 he commenced manufacturing pianos, and continued to exercise a general supervision over the business, until about two years ago, when, his health declining, he was obliged to transfer the affairs of his establishment to his late superintendent, F. G. Smith, who still carries on the business.

Mr. Bradbury died at his residence at Montclair, N. J., on Tuesday, 7th inst., at the age of fifty-two, and was buried on the Saturday following.

MADRID.—A project has been set on foot to encourage national serious Spanish opera in Spain. "The end in view," says *La Espana Musical*, "is neither more nor less than to show other nations that we know as much about musical art as they do; that we are quite as capable as they are of producing beautiful musical compositions; and, lastly, that we have no need to beg of them a gift which, from peculiar circumstances, is especially our own." The following are the conditions as set forth by those who started the movement:—1. A prize of 6,000 reals will be awarded to the best opera; 2. A prize of 2,000 reals will be awarded to the second best; 3. And 1,000 reals will be awarded to the third best. 4. Should two operas be considered equally good, the sum awarded will be divided between the two. 5. The operas may be in two, three, or four acts, but no more. 6. Besides the three prize operas, other operas of merit will be selected for production, and for forming a stock of national works. 7. The librettos must be in Spanish, and it is desirable that the subjects be taken from national sources. 8. None but Spanish composers will be allowed to compete. 9. The operas must be in full score and accompanied by another score for piano and voice. 10. They must be accompanied by their librettos. 11. No composer must forward more than one serious opera, but he may add a comic opera. 12. The operas must be forwarded by the 15th September next to Antonio Romero, Madrid. Each score must be headed by a motto, and accompanied by a sealed envelope containing the name and address of the composer. 14. The opera which obtains the first prize will be produced first, etc., etc.

COLOGNE.—Herr Ferdinand Hiller has been made a knight of the first division of the Order of the White Falcon by the Grand Duke of Saxe-Weimar.

DARMSTADT.—Herr von Flotow's opera "Indra," has been revived after a lapse of eleven years.

BESIDE THE STILE.

We both walked slowly o'er the yellow grass,
Beneath the sunset sky;
And then he climbed the stile I did not pass,
And there we said Good-bye.

He paused one moment, I leaned upon the stile,
And faced the hazy lane;
But neither of us spoke until we both
Just said Good-bye again.

And I went homeward to our quaint old farm,
And he went on his way;
And he has never crossed that field again,
From that time to this day.

I wonder if he ever gives a thought
To what he left behind;
As I start sometimes, dreaming that I hear
A footstep in the wind.

If he had said but one regretful word,
Or I had shed a tear,
He would not go alone about the world,
Nor I sit lonely here.

Alas! our hearts were full of angry pride,
And love was choked in strife;
And so the stile, beyond the yellow grass,
Stands straight across our life.

MUSIC OF NATURE—FROG MUSIC IN BRAZIL.

A few years back I was in the city of Albuquerque, in the upper provinces of Brazil, above Paraguay about 2,000 miles from the mouth of the river La Plata. A party of us were riding for days before with a guide from Fort Olympia, an old Spanish fort built on the first settlement of these parts by the Spaniards, on the frontiers of Brazil. Our guide, Patricio, on our last day's journey hoped to be able to bring us across the Serra, so as to reach Albuquerque the same evening. We arrived at a place called Belem, in a deep glen. As the pass was so wild, and bore so bad a name, we asked him if the keeper of the *venta* close by was to be trusted; he shrugged his shoulders and said: "Every married man was warranted honest in this country," but he could say no more for him; we however pushed on, and left our disappointed hosts with a very dark scowl on their countenances—and a more cadaverous and repulsive group we never looked at, consisting of an elderly man, his wife and two sons. We resolved rather to pass the night traveling, than in the den of a bandit's family. Our guide, Patricio, with his usual sagacity wound his way with unerring instinct, and long after dark brought us safe to the *venta* of Albuquerque. It is a large establishment to accommodate the concourse of passengers who make it their place of rest after months of riding on mules across the country.

Through the large area of the house there ran a limpid stream, whose gurgling sound was very pleasant, and we hoped it would lull us to repose when we laid down. But the moment everything was silent the most discordant music burst from the stream, which continued all night. This proceeded from the multitude of frogs that made their abode there, and, like the *rane palustres* of Horace, completely averted sleep. The noise in this place was the third distinct di-

versity of sound we had heard from these animals; the first proceeded from the ferradors, or smiths; the second from the assobadors, or whistlers; and, now, from the grassadors, or croakers. It was a very loud, deep bass, that caused a sense of vibration in everything about us. This extraordinary variety in the sound made by animals, in every other respect the same, argued a singular diversity in the structure of the muscles of the larynx, which would be a nice and curious subject of investigation.

After passing the night without any rest, from the infernal croaking without intermission, I was made aware that the Brazilians possess the descendant of the very cock that crew when Peter denied his Master. I was surprised at day-light by a very extraordinary sound, which proceeded from a yard not far from the *renda*, which I discovered was the crowing of a cock. It was the lifting up of an extraordinary figure, immensely tall, almost all legs and thighs, with a very small body, and when he erected himself to crow, was as long as a crane; but he was particularly distinguished by his song. At the conclusion of his crow, when other cocks ceased their note, he prolonged it into a most dismal note, which had a very monitory sound. One of my Paraguayan servants then informed me that it was the breed of the cock that crowed to Peter, and that this lengthened and dreary sound was intended as an additional warning and reproach to him for what he had done.

BRESLAU.—The annual Christmas concert of the Sing-Academie took place this year under the direction of Herr Schiffer. The programme included: "Nun fren't euch, liebe Christen g'mein," by J. Euart; chorus from Mendelssohn's unfinished oratorio of "Christus;" contralto air from J. S. Bach's first "Christmas Cantata;" two Christmas songs: "Joseph, lieber Joseph mein," and melody of the 14th century, arranged for four parts by Boden Schutz (1608), and "Stille Nacht," by Mich. Haydn; "Festgesang a capella" (six-part), by J. Euart; "Salve, Regina," by Guisepppe Bernabei; "Ave Maria," by Mendelssohn; and *Cantata on the last Sunday in the Year*, by J. S. Bach.

The Third Concert of the 26th season of the New York Philharmonic Society, will take place at the Academy of Music, this Saturday evening. Beethoven's magnificent choral Symphony and Spohr's grand overture to Jessonda, will be given by an orchestra of one hundred performers, and a powerful chorus composed of the Harmonic Society, under the direction of Carl Bergmann. Mr. S. B. Mills will be the soloist on this occasion.

MUSICAL CARD.

PIANO-FORTE INSTRUCTION.

MR. A. W. HAWTHORN,

SOLO PIANIST AND COMPOSER,

Begs to inform his pupils and the public, that he will commence his instruction for the season, on Monday September 16th. His system of teaching ensures rapid and thorough progress both practically and theoretically.

Mr. Hawthorn has but a few hours disengaged. Ladies desiring his services, should make early application at his residence, No. 2 UNION SQUARE, either personally or by letter.

SPEER'S PURE WINES, FROM VINEYARDS, N. J., AND LOS ANGELES, CAL.



SPEER'S PORT GRAPE WINE.

A pure juice Port Wine from the Port Grape, raised in this country; an invaluable tonic and medicinal Wine; excellent for females, weakly persons, invalids, the aged and debilitated. Sold by Druggists.

SPEER & CO.'S P. J. CALIFORNIA PORT AND SHER-
RY WINES, from the famous Vineyards planted by the
early Monks at Los Angeles. These are delicious Table
Wines, with a rich body, fine flavor, and delicate bouquet
unsurpassed by the Wines of Cadiz and Oporto, and fast
becoming the favorite beverage at Dinners, Parties, and
Weddings, and other occasions.

ALSO, DRY AND SWEET CATAWBA, CONCORD, CUR-
RANT, and other GRAPE and FRUIT WINES.
Imported Gin, Brandy, and other Liquors of the best
brands, directly from bond. Samples at the American
Wine Company's.

A. SPEER.
No. 243 Broadway (opposite City Hall Park), N. Y.
Speer's Wines are for sale by Druggists throughout the
country.

KINDT & MANZ,

Manufacturers of First Class

GRAND and SQUARE

PIANOS.

WAREROOMS,

No. 865 BROADWAY,

New York.

DERRICK, FELGEMAKER & CO.'S PORTABLE PIPE ORGANS,

FIRST PREMIUM AMERICAN INSTITUTE FAIR, 1887.
The first and only manufacturers in the United States of
a PORTABLE PIPE ORGAN for churches, lodges, lecture-
rooms, schools and parlors. These Organs are now ac-
knowledge to be pre-eminently superior to any reed or
Cabinet Organ ever manufactured, both for their sweet-
ness and volume of tone, as well as their elasticity of
touch and adaptability for vocal accompaniments, to
which fact the most eminent organists and the profession
have testified.

Every instrument warranted for five years. Descrip-
tive catalogues, containing testimonials, with colored
plates, mailed free to any address. Specifications for
large organs furnished on application, by mail.

Manufactory 8, 10 and 12 Clinton street, Buffalo, N. Y.
Wholesale Depot and Warerooms No. 5 Clinton Place
(Eighth street), New York.

CHARLES B. DERBY, Agent.

A GOOD THING FOR THE HAIR.

BAYERINE RESTORES GRAY HAIR TO
its youthful color and lustre, prevents baldness
and the fading of the beard and whiskers.
Sold by the Druggists.

Depot 208 Pearl street.

A New Gold Medal Piano.

LINDEMAN & SONS'

CELEBRATED AND UNEXCELLED

Patent Cycloid Piano-Fortes,

Were awarded, at the late Fair of the American Ins.i-
tute, the

FIRST-PREMIUM GOLD MEDAL,

FOR

NOVELTY, SUPERIORITY, AND EXCELLENCE.

Similar testimonials were awarded these superb Instru-
ments at the State Fairs of

MICHIGAN, INDIANA, KANSAS,

and wherever they have been Exhibited in Competition.

Warerooms

No. 2 LE ROY PLACE, BLEECKER ST.,

One Block West of Broadway.

Send for our new Gold Medal Circular.

G. SCHIRMER,

(Successor to BEERS & SCHIRMER,)

IMPORTER AND DEALER IN

FOREIGN & AMERICAN MUSIC,

Music Paper, Strings, Portfolios, etc.

Depot of ERARD'S GRAND AND COTTAGE PIANOS.

Circulating Music Library,

No. 701 BROADWAY, New York.

COMMONWEALTH
Fire Insurance Company,
NEW YORK CITY.
No. 151 Broadway.

CASH CAPITAL.....\$250,000 00
SURPLUS, JULY 1, 1887.....75,495 01

FIRE INSURANCE
IN ALL ITS BRANCHES.

GEORGE T. HAWS, President.

ARIUS M. OUGHTY, Secretary.

oct5-1y.

E. & G. G. HOOK,

MANUFACTURERS OF

CHURCH ORGANS

OF EVERY SIZE AND DESCRIPTION.

Small Organs constantly on hand, completed or nearly
so, suitable for small Churches, Halls or Lecture-rooms.
Also an assortment of second hand Organs for sale at
low prices.

Orders for tuning and repairing promptly executed.

TREMONT STREET, NEAR ROXBURY LINE,
BOSTON, MASS.